

Classics: Classical Greek

Advanced GCE F373

Classical Greek Verse

Mark Scheme for June 2010

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Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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Section A (Prescribed Literature)		
	<i>Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective. The following points are indicative and offer question-specific guidance.</i>	
Question Number	Answer	Max. Mark
1	<p>Read both passages and answer the questions.</p>	
1(a)	<p>In what ways does Euripides invest Il. 1210-1242 with drama, horror and pathos?</p> <p><i>Candidates may very well choose to analyse the passage line by line; this is perfectly acceptable, though certainly not essential.</i></p> <p><i>Possible points:</i></p> <ul style="list-style-type: none"> • 1: <i>κἄπειτ</i> – ‘and then’. • 1: description of wave as ‘swollen’ (<i>ἀνοιδήσαν, ἡραχ λεγομενον</i>) ... • 1-2: ... and as ‘seething much foam’ (onomatopoeic <i>καγλάζον, πολλὸν</i> emphasised by position). • 2: ‘with a blast of the sea’. • 3: the wave advances towards the shore (<i>ἀκτὰς</i>) ... • 3: ... where Hippolytus’ chariot is. • 4: more intimidating details: the wave’s ‘swell’ (<i>κλύδωνι</i>) (N.B. <i>αὐτῷ ... σὸν κλύδωνι</i>, ‘with its very swell’) and triple crest (<i>τρικυμία</i>) (the third wave was meant to be the largest). • 5: an extraordinary happening, ‘the wave put forth a bull’. • 5: <i>ἄγροιν τέρας</i>. • 6: the <u>whole</u> land (<i>πάσα χθών</i>) is filled with its voice ... • 7: ... and gives a shudder-inducing (<i>θρικῶδες</i>) reply. • 6-7: <i>φθέγματος ... ἀντεφθέγγετ</i>. • 7: <i>εἰσορώσα</i> – a reminder that this was actually witnessed by the Messenger. • 8: the sight (<i>θέαμα</i>) was greater (<i>κρεῖσσων</i>) than our eyes (<i>δεργμάτων</i>), sc. could bear. • 9: <i>εὐθὺς</i>, ‘at once’. • 9: ‘a terrible panic’ (<i>δεινὸς ... φόβος</i>, N.B. word order) ... • 9: ... ‘fell upon (<i>ἐμπίπτει</i>) the horses’. • 9: <i>πιφ</i> alliteration. • 10-11: emphasis on Hippolytus’ expertise with horses – one would expect him to be able to control them. • 11-13: Hippolytus’ efforts to check the horses, described vividly and with nautical simile (<i>κόπην ὥστε ναυβάτης ἀνήρ</i> – cf. Il. 15 and 18). • 14: <i>ἐνδακοῦσαι στόμα</i>. • 15: <i>βία φέρουσιν</i>. • 15-16: polysyndeton with <i>οὔτε</i> emphasises impossibility of controlling horses. • 15: naval metaphor <i>ναυκλήρου</i> echoing Il. 12 and 18. 	

<p>1(a) cont'd</p>	<ul style="list-style-type: none"> • 17-20: whenever Hippolytus tries to turn the chariot towards softer ground, he is thwarted by the bull – N.B. word order, including enjambed ταῦρος, and alliteration of προουφαίνετ' ... πρόσθεν. • 18: naval metaphor ἔχων οἴακας – cf. ll. 12 and 15. • 20: φόβω ἐκμαίνων. • 21-22: if, however, the horses are rushing (φέροιντο) towards the rocks, the bull silently accompanies them. • 21: μαργῶσαι φρενας. • 23: ἔσφηλε κἀνεχαίτισεν. • 24: ἀνίδα πέτρῳ προσβαλὼν ὀχήματος. • 25: 'everything was mixed together' (σύμφορτα either <i>hapax</i> or almost <i>hapax</i>). • 25-26: 'the wheels' hubs and the axle pins [arranged chiasmically] were leaping up'. • 27: αὐτὸς ὁ τλήμων. • 27: 'entangled in the reins' ... • 28: restated as 'bound in an inextricable bond' – N.B. δ- alliteration and cognate accusative. • 28: 'he is dragged'. • 29: horror of 'smashing his head against the rocks' – κάρα delayed to end of clause and line, and emphasised by φίλον. • 30: 'tearing his flesh'. • 30: 'shouting out things terrible to hear'. • 31: Στήτ'. • 31: pathos of description of horses as φάτναισι ταῖς ἐμαῖς τεθραμμέναι. • 32: μή μ' ἐξαλείψητ'. • 32: ὦ πατρὸς τάλαιν' ἀρά. • 33: pathos of τίς ... βούλεται σῶσαι πάρων; ... • 33: ... coupled with egotism of ἄνδρ' ἄριστον! 	<p>[25]</p>
<p>1(b)</p>	<p>'Neither sex emerges from the <i>Hippolytus</i> with very much credit.' Judging from ll. 616-641 and from the remainder of the play, does Euripides give us much to admire in any of his characters?</p> <p><i>Possible points:</i></p> <p><i>Hippolytus 616-641:</i> First half of Hippolytus' diatribe against the female sex. Candidates may take this as evidence against women or, more likely, as evidence against the character of Hippolytus!</p> <p>The goddess Aphrodite:</p> <ul style="list-style-type: none"> • Is she right to punish Hippolytus for his disrespect? • Even if she is, is she unfair in ruining Phaedra as part of this punishment? • She punishes Hippolytus although τούτοιαι μὲν νυν οὐ φθονῶ (l. 20). <p>The goddess Artemis:</p> <ul style="list-style-type: none"> • She restores the balance at the end and offers sympathy. • She reveals the truth to Theseus. • She criticises Theseus' unjust behaviour ... • ... but states that Κύπρις ... ἤθελ' ὥστε γίνεσθαι τάδε (l. 1237) – important quotation that may exonerate or partially exonerate some/all 	

<p>1(b) cont'd</p>	<p>of the characters.</p> <ul style="list-style-type: none"> • Apology for or explanation of her failure to save Hippolytus (ll. 1328-1334). <p>Hippolytus:</p> <ul style="list-style-type: none"> • He does not respect Aphrodite – is this culpable? • He does respect Artemis. • He ignores the good advice of the Servant. • Depiction of Hippolytus' character: arrogant? egotistical? misogynist? holier-than-thou? • ἡ γλῶσσ' ὀμόμοχ', ἡ δὲ φρήν ἀνώμοτος (l. 612) ... • ... but he keeps his oath nevertheless. • He gives Phaedra the impression that he will tell all to Theseus ... contributing to her suicide? • Hippolytus' reply to Theseus: pious (in a bad way), not tactful (e.g. ll. 1009-1010)? • Depiction of Hippolytus in Messenger's speech, both before and after the encounter with the bull. <p>Servant:</p> <ul style="list-style-type: none"> • The only positive male character? • He gives Hippolytus good advice which he should have followed. <p>Phaedra:</p> <ul style="list-style-type: none"> • Despite the agonising emotions Aphrodite has forced upon her, ἡ τάλαιν' ἀπόλλυται σιγῇ (ll. 39-40). • She keeps her silence for a long time. • Evidence for her good character is provided by ll. 373-430. • Her initial resistance to Nurse's scheming. • Her reactions when all is revealed to Hippolytus. • Her decision to punish Hippolytus (ll. 728-731). • The means by which she does this, and its effects. <p>Nurse:</p> <ul style="list-style-type: none"> • Why does she do what she does? – is she a wicked meddler, or does she really have Phaedra's best interests at heart? • The initial impression is very much one of concern for her mistress. • Is it right that she interrogates Phaedra until she finds out what is wrong with her? • Her first reaction when she discovers the cause – ll. 353-361. • Is the advice in ll. 433-481 practical, or immoral? • She informs Hippolytus of Phaedra's passion for him of her own accord. • The self-pity of ll. 668-679. <p>Chorus (women of Troezen):</p> <ul style="list-style-type: none"> • How are they depicted? what attitudes do they express? • They have to be sworn to secrecy, and they keep their word ... • ... but should they? • ... or is it wrong for us to expect them to transcend the Chorus' normal dramatic function? <p>Theseus:</p> <ul style="list-style-type: none"> • He is obviously shaken by the death of his wife ... 	
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<p>1(b) cont'd</p>	<ul style="list-style-type: none"> • ... but does this excuse his treatment of Hippolytus? • Is he right to believe so readily that his son is responsible? • Are his comments on Hippolytus' general character and lifestyle (ll. 948-957) fair? • Is he right to exile Hippolytus? • He curses Hippolytus (and Poseidon grants that curse). • He did this before obtaining proof. <p><i>The above points are suggestions only. Examiners will accept any valid points which address the question being asked and contribute to an overall assessment of whether either sex or any individual character(s) show admirable qualities (AO2 evaluation) and which show a detailed knowledge of the speeches, dialogue, plot and events of the play and use them effectively to answer the question (AO1/AO2 analysis).</i></p> <p>Total for Section A:</p>	<p>[25]</p> <p>[50]</p>
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Question Number	Answer	Max. Mark
2 2(a)	<p data-bbox="327 358 997 392">Read both passages and answer the questions.</p> <p data-bbox="327 425 1236 492">In what ways does Aristophanes make ll. 130-158 humorous and entertaining?</p> <p data-bbox="327 526 1300 593"><i>Candidates may very well choose to analyse the passage line by line; this is perfectly acceptable, though certainly not essential.</i></p> <p data-bbox="327 627 534 660"><i>Possible points:</i></p> <ul data-bbox="327 694 1316 2049" style="list-style-type: none"> • 1: Mnesilochus / Father-in-Law invokes the Genetyllides – goddesses associated with female sexuality and eroticism – appropriate to context. • 2: specially coined (certainly <i>hapax legomenon</i>) <i>θηλυδριῶδες</i>, derived from <i>θηλυδρίας</i>, an ‘effeminate man’. • 2-3: <i>κατεγλωττισμένον καὶ μανδαλωτόν</i> – references to tongue-kissing. • 3-4: reference to tickle creeping up Mnesilochus’ backside. • 5: Agathon called <i>νεανίσχ[ε]</i> (cf. ll. 12 and 17) ... • 5: ... but N.B. <i>ἦτις εἶ</i> – use of <u>feminine</u> pronoun. • 5-6: allusion to Aeschylus’ <i>Lycurgeia</i>. • 7-16: succession of (seventeen!) direct questions. • 7: direct quotation from Aeschylus, <i>Edonians</i>. (Other allusions may be contained in ll. 8-16.) • 7: <i>ὁ γόννις</i>. • 8: <i>τίς ἢ τάραξις τοῦ βίου</i> – references to Agathon’s ambiguous sexuality. • 8-9: comic juxtaposition of a <i>barbitos</i> with a woman’s garment. • 9: similar joke to above, lyre juxtaposed with a hair-net. • 10: and another – oil-flask and breast-band. (The flask presumably as used by men after exercise.) • 10: <i>ὡς οὐ ξύμφορα</i>. • 11: another strange <i>κοινωνία</i> – mirror and sword. The latter seems to be a particularly ‘male’ object for Agathon to have about the place (getting into character? included in a scene which Aristophanes is parodying?) • 12: <i>ὦ παῖ</i> (cf. ll. 5 and 17). • 12: <i>πότερον ὡς ἀνὴρ τρεφει;</i> • 13: Mnesilochus cannot see Agathon’s penis (or leather phallus) ... • 13: ...or his (man’s) cloak (<i>χλαῖνα</i>) ... • 13: ... or his (man’s) shoes (<i>λακωνικαί</i>). • 14: <i>ἀλλ’ ὡς γυνὴ δῆτ’;</i> – following on from question in I. 12. • 14: ‘where are your tits, then?’ • 15: <i>τί φής; τί σιγᾶς;</i> • 15-16: <i>ἀλλὰ δῆτ’ ... φράσαι</i> – the only evidence so far is Agathon’s song. • 17: Mnesilochus referred to as <i>ὦ πρέσβυ πρέσβυ</i> (cf. ll. 5 and 12). • 17-18: Agathon’s reaction to Mnesilochus’ words. • 19: Agathon seems to be something of a ‘method playwright’. • 20-21: restatement of idea in I. 19. 	

<p>2(a) cont'd</p>	<ul style="list-style-type: none"> • 22-23: specific example of idea: to write about women, the body must have a share in their habits (<i>τρόπων</i>). • 24: Mnesilochus takes Agathon's <i>τρόπων</i> in the previous line in the sense of 'sexual positions', and asks whether Agathon 'copulates in the equestrian position' like Phaedra – simultaneous dirty joke and literary allusion. • 25-26: if one is writing about men, one already has 'the right equipment'. • 26-27: otherwise, 'imitation' is necessary – <i>μίμησις</i> used here in a slightly different way than in Plato and Aristotle! • 28-29: dirty joke – it follows from what has been said that when a satyr-play is being written, the appearance and behaviour of satyrs must be imitated by the author. Mnesilochus offers to collaborate in such an enterprise (presumably because Agathon is too effeminate to provide the necessary 'equipment' himself) 'from the rear' (<i>ἐστωκῶς</i>), i.e. he helpfully offers to sodomise Agathon. 	<p>[25]</p>
<p>2(b)</p>	<p>It is hard to tell when reading <i>Thesmophoriazusae</i> whether the men or the women are the main targets of Aristophanes' humour. Judging from ll. 466-489 and from the remainder of the play, do you agree?</p> <p><i>Possible points:</i></p> <p><i>Thesmophoriazusae 466-489:</i></p> <ul style="list-style-type: none"> • Mnesilochus tries to win the Chorus over. He says that it is little wonder that they are angry with Euripides, for he says <i>τοιᾶντ' ... κακά</i> against them. (It should be remembered, however, that he is in disguise and working against them.) Why blame Euripides for revealing two or three of the crimes (<i>κακά</i>, surely not the best word choice) of women, when they are guilty of thousands more? He then helpfully enumerates some of 'his own crimes'. Are the butts of Aristophanes' humour here the women – who are comically supposed to do all this stuff – or the men for thinking that the women do all this stuff – or both? <p>Jokes based on men:</p> <ul style="list-style-type: none"> • Characterisation of Euripides as pseudo-intellectual – e.g., ll. 11-18. • Characterisation of Mnesilochus as a non-/anti-intellectual – e.g., ll. 19-21. • Main plot of play hinges on Euripides' reputation as a misogynist – the women are plotting their revenge. • Not only is Euripides misogynist, his 'atheism' has affected the garland business (ll. 443-458). • Portrayal of Agathon – effeminate, wheeled out on stage, passive homosexual, uneasy relationship with women referred to in ll. 204-205. • Depredations committed upon Mnesilochus in order to pass him off as a woman. • Mnesilochus gets carried away – with his catalogue of women's crimes – and manages to outrage them. • Cleisthenes, his effeminacy and his affinity with women. • The stripping of Mnesilochus. • Unfair treatment of women highlighted in parabasis (ll. 785-845). • Portrayal of Archer: his stupidity, lechery and readiness to be seduced. <p>Jokes based on women:</p>	

<p>2(b) cont'd</p>	<ul style="list-style-type: none"> • The women's attitude to Euripides' portrayal of them in his plays. • Stereotyping of feminine attributes and attitudes in words and appearance of Agathon ... • ... and in the scene in which Mnesilochus 'becomes a woman'. • Parodying of women by Mnesilochus at ll. 279-294. • Feminising of traditional invocations in ll. 331-334, τῶ δήμῳ ... τῶ τῶν γυναικῶν in ll. 335-336, coupling of Euripides with the Medes in l. 337. • The women themselves refer to their own crimes, e.g. at ll. 339-351; women regularly depicted by themselves or by male characters as adulteresses, nymphomaniacs and alcoholics. • Idea that Euripides has opened men's eyes to the crimes of women (e.g., Mica's speech). • Though having previously referred themselves to their own crimes, the women are outraged by Mnesilochus' litany. • Fact that the effeminate Cleisthenes is at first assumed by the women to be one of them. • Portrayal of the women's aggression. • The wine-bottle / baby. • The character of 'Fawn' is portrayed as a sex object. • The women are foiled in their attempt to punish Mnesilochus. <p><i>The above points are suggestions only. Examiners will accept any valid points which address the question being asked and contribute to an overall assessment of which sex (if either) is the main target for Aristophanes' humour in Thesmophoriazusae (AO2 evaluation) and which show a detailed knowledge of the speeches, dialogue, plot and events of the play and use them effectively to answer the question (AO1/AO2 analysis).</i></p> <p>Total for Section A:</p>	<p>[25]</p> <p>[50]</p>
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Section B (Language and Comprehension)		
Question Number	Answer	Max. Mark
3	Read the passage and answer all the questions.	
3(a)	<p>Translate lines 1-9 (<i>λέγω ... μόνα</i>) into English. Remember that extra credit will be given for good English.</p> <p>The passage has been divided into seven sections, each worth 4 marks. Please write the marks awarded for each section in the body of the script, at the end of the section. Draw a vertical line through the text to indicate where each section ends. Add up the sectional marks to give a subtotal out of 28. Add marks for fluency of translation to give a total out of 30. Write the total in the right-hand margin. Ring the total.</p> <p>Marks for each section should be awarded as follows:</p> <p>4 All or almost all of the meaning conveyed (as agreed at Standardisation). 3 Most of the meaning conveyed. 2 Half the meaning conveyed; the rest seriously flawed. 1 Very little meaning conveyed, or isolated words known. 0 No elements of meaning conveyed; no relation to the Greek at all.</p> <p>N.B. Consequential errors should not be penalised.</p> <p>Marks for fluency of English should be awarded as follows:</p> <p>2 Expressed fluently and stylishly. Consistently successful improvements on a literal translation. 1 Occasional improvements on a literal translation. 0 No or very little improvement on a literal translation.</p> <p>1: <i>λέγω σ' ἐγὼ δόλω Φιλοκτῆτην λαβεῖν.</i> (Line 1) [4] 2: <i>τί δ' ἐν δόλω δεῖ μᾶλλον ἢ πείσαντ' ἄγειν; / οὐ μὴ πίθηται</i> (Lines 2-3) [4] 3: <i>πρὸς βίαν δ' οὐκ ἂν λάβοις. / οὐκ αἰσχρὸν ἡγῆ δῖτα τὰ ψευδῆ λέγειν;</i> (Lines 3-4) [4] 4: <i>οὐκ, εἰ τὸ σωθῆναί γε τὸ ψεύδος φέρει.</i> (Line 5) [4] 5: <i>πῶς οὖν βλέπων τις ταῦτα τολμήσει λακεῖν; / ὅταν τι δρᾶς' ἐς κέρδος,</i> (Lines 6-7) [4] 6: <i>οὐκ ὀκνεῖν πρόπει. / κέρδος δ' ἐμοὶ τί τοῦτον ἐς Τροίαν μολεῖν;</i> (Lines 7-8) [4] 7. <i>αἶρεῖ τὰ τόξα ταῦτα τὴν Τροίαν μόνα.</i> (Line 9) [4]</p> <p>+ Fluency of English [2]</p>	[30]
3(b)(i)	<p>In line 10 (<i>οὐκ ἄρ' ... ἐγώ</i>), Neoptolemos shows surprise at Odysseus' previous statement: what is it that surprises him?</p> <ul style="list-style-type: none"> Neoptolemos was under the impression that it would be <u>he</u> [not Philoctetes' bow] that would take Troy / be the taker/sacker/destroyer 	

<p>3(b)(ii)</p> <p>3(c)</p> <p>3(d)</p> <p>3(e)</p> <p>3(f)</p>	<p>[of Troy]. (<i>Accept first-person rendering.</i>) [2]</p> <p>How does Odysseus reply to Neoptolemos' remark?</p> <ul style="list-style-type: none"> That Neoptolemos would not take Troy without those arms [1] and that they would not take it without him. [1] (<i>Accept second-person rendering. 1 mark only if candidate states/implies 'Philoctetes' rather than his arms.</i>) <p>OR</p> <ul style="list-style-type: none"> That neither Neoptolemos nor the arms would take Troy without the other. (<i>Accept second-person rendering. 1 mark only if candidate states/implies 'Philoctetes' rather than his arms.</i>) [2] <p>What is the reaction of Neoptolemos in line 12 (θηρατέ' ἔχει)?</p> <ul style="list-style-type: none"> He now sees the importance / necessity of acquiring the bow and arrows. [2] <p>ὡς τοῦτό ... κεκλή' ἅμα (lines 13-15): what does Odysseus say to persuade Neoptolemos in these lines, and how does the language he uses reinforce what he says?</p> <p>If Neoptolemos achieves this he will win a double reward / two rewards [1]: he will be called both wise and brave. (<i>Any appropriate translation of ἀγαθός accepted.</i>) [1]</p> <p><i>Language – possible points:</i></p> <ul style="list-style-type: none"> Double benefit emphasised by τε ... καὶ ..., αὐτός and ἅμα. [1 each] Alliteration of δύο ... δωρήματα, κάγαθος κεκλή'. [1 each] That double benefit is conditional upon success is emphasised by ὡς τοῦτό γ' ἔρξας. [1] Emphatic positions of δωρήματα, σοφός and ἅμα. [1 each] Separation of δύο ... δωρήματα. [1] <p><i>Allow any other sensible points.</i></p> <p>Lines 16-18 (ἴτω ... συνήνεσα): Neoptolemos agrees. Show how the language conveys his confidence and his determination.</p> <p><i>Award 2 marks for each point provided a translation and/or sensible comment or explanation is provided. Possible points:</i></p> <ul style="list-style-type: none"> ἴτω. [2] ποήσω. [2] πάσαν αἰσχύνην ἀφείς. [2] σάφ' ἴσθ'. [2] ἐπεὶπερ εἰσάπαξ συνήνεσα (echoing Odysseus' παρήνεσα in previous line). [2] <p><i>Allow any other sensible points. Examiners should use their discretion in awarding single marks where 2 marks are not merited. Do not reward a candidate for merely copying down random words or phrases from the text.</i></p> <p>Write out the Greek of lines 17-18 and scan these lines (ἦ μνημονεύεις ... συνήνεσα).</p> <p>- - v - v - v - v - - v</p>	<p>[2]</p> <p>[2]</p> <p>[2]</p> <p>[6]</p> <p>[4]</p>
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	<p><i>ἢ μνημονεύεις ὄν ἅ σοι παρήνεσα;</i></p> <p>ν - ν - ν - ν - ν - ν ν <i>σάφ' ἴσθ', ἐπεὶ περ εἰσάπαξ συνήνεσα.</i></p> <p>[4] Eleven or twelve feet correct. [3] Between eight to ten feet correct. [2] Between five to seven feet correct. [1] Between two to four feet correct. [0] One or no feet correct.</p> <p>Total for Section B:</p> <p>Total for whole paper:</p>	<p>[4]</p> <p>[50]</p> <p>[100]</p>
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Assessment Objectives

Candidates are expected to demonstrate the following (in the context of the content described).

AO1 Demonstrate Knowledge and Understanding

- recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts.

AO2 Analysis, Evaluation and Presentation

- (a) analyse, evaluate and respond to classical sources (literary, cultural, material or linguistic) as appropriate;
- (b) select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form.

QCA guidance now requires the marks awarded for AO2b to be fully integrated within AO2 as a whole.

The QCA Guidance stipulates that all three strands of QWC must be explicitly addressed – hence in the AO2 Marking Grid the presence of bullet points 3–5.

There are no separate weightings for AO2a and AO2b but, in assigning a mark for AO2, examiners should focus first on AO2a (i.e. bullet points 1 and 2) to decide the appropriate Level. They should then consider the evidence of QWC to help them decide where within the Level it is best to locate the candidate's mark. Other evidence, for example a stronger showing on the analysis than on the evaluation strand of AO2a, will also inform an examiner's decision about where to locate the mark within the Level.

Marking Grid: AO1		
Recall and deploy relevant knowledge and understanding of literary, cultural, material or historical sources or linguistic forms, in their appropriate contexts	Max. mark and mark ranges	Characteristics of performance
	10	<ul style="list-style-type: none"> • Recall and application of subject knowledge; • Relevance to question/topic; • Understanding of sources and evidence; • Awareness of context.
Level 5	9-10	<ul style="list-style-type: none"> • Specific factual knowledge, selected with care; • Fully relevant to the question; • Well supported with evidence and reference where required; • Strong awareness of context as appropriate.
Level 4	6-8	<ul style="list-style-type: none"> • Generally well chosen factual knowledge; • Relevant to the question; • Usually supported with evidence and reference where required; • Awareness of context as appropriate.
Level 3	4-5	<ul style="list-style-type: none"> • Some factual knowledge, not always well chosen; • At least partially relevant to the question; • Some supporting evidence and reference where required; • Limited awareness of context.
Level 2	2-3	<ul style="list-style-type: none"> • Restricted selection of factual knowledge, possibly including some inaccurate detail; • Little evidence of relevance to the question; • Occasional use of appropriate supporting evidence; • Context occasionally or very superficially indicated.
Level 1	0-1	Work in this band may meet some of the criteria for Level 4, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

Marking Grid: AO2 (a and b)		
(a) Analyse, evaluate and respond to classical sources (b) Select, organise and present relevant information and argument in a clear, logical, accurate and appropriate form	Max. mark and mark ranges	Characteristics of performance
	15	<ul style="list-style-type: none"> • Analysis; • Evaluation and response; • Organisation and use of technical vocabulary; • Control of appropriate form and style; • Accuracy of writing.
Level 5	13-15	<ul style="list-style-type: none"> • Perceptive, well supported analysis leading to convincing conclusions; • Very well balanced evaluation based on clear engagement with sources/task; • Argument incisive, very well structured and developed; technical terms accurately and effectively used; • Sustained control of appropriate form and register; • Legible, fluent and technically very accurate writing.
Level 4	9-12	<ul style="list-style-type: none"> • Careful and thorough analysis leading to generally sound conclusions; • Balanced evaluation based on clear engagement with sources/task; • Argument well structured and developed; technical terms accurately and effectively used; • Good control of appropriate form and register; • Legible and technically accurate writing, conveying meaning well.
Level 3	6-8	<ul style="list-style-type: none"> • Attempts at analysis leading to some tenable conclusions; • Limited evaluation but some evidence of engagement with sources/task; • Argument coherent if cumbersome or underdeveloped; some technical terms accurately used; • Limited control of appropriate form and register; • Legible and generally accurate writing, conveying meaning clearly.
Level 2	3-5	<ul style="list-style-type: none"> • Occasional evidence of analysis gesturing towards acceptable conclusions; • Very limited evaluation or evidence of engagement with topic/task; • Argument coherent even if very cumbersome or underdeveloped; simple technical terms used appropriately; • Very limited control of appropriate form and register; • Legible and generally accurate writing, clarity not obscured.
Level 1	0-2	Work in this band may meet some of the criteria for Level 4, but on balance falls below the standard defined for the higher level; alternatively, work in this band will be too inadequate, inaccurate, inappropriate or irrelevant to justify any credit in a higher level.

<i>Assessment Objective Weighting</i>		AO1	AO2
Section A: Prescribed Literature	(a)	10	15
Q.1 or Q.2	(b)	10	15
Section B: Language		20	30
Q.3			
Total		40	60
Weighting		40%	60%
Total mark for unit		100	

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